ARCHITECTVRE

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ARCHITECTURAL CRITICISM.

IN viewing this latest work of Cram, Goodhue & Ferguson, a comparison between them, and the greatest of our other church architects, the late H. H. Richardson, suggests itself and it may not be amiss to consider their respective achievements, their influence upon American architecture and its value.

The success of Richardson in the adoption and use of the Romanesque style was perhaps the most remarkable achievement of the nineteenth century, it was a "tour de force" without precedent. He galvanized into life the course of a dead and decayed style so successfully that it appeared to be almost a living art, and won him a host of imitators and followers, but that the art was one utterly extraneous to modern ideals has been proven by its utter and complete collapse at Richardson's death. Some of his old associates continued to work in this style and with some degree of success; they too have now abandoned it, and it is only in the back waters and eddies of our civilization, among the older architects of the country towns, that we find even traces of it. Its interest is already archaeological.

About ten years ago Cram, Goodhue & Ferguson came prominently into the public notice; like Richardson they were designers of churches, and like him they infused a vigorous and powerful personality into a style which in this country, at least, was commonly regarded as dead. Their influence has been tremendous on American designers and the modern way of regarding Gothic architecture is inevitably colored by their design. There is, I believe, between their work and that of Richardson a fundamental difference; their following is not a personal one, but other men follow them because they form an integral, if important part, in a world-wide movement.

It is likely that they will utterly disagree with me in my belief that their work is one of the manifestations of the heterogeneous, yet compelling movement, which, for want of a better term, we call "Art Nouveau". This has manifested itself in a variety of forms, often-times ridiculous, often-times a forced expression of the unusual, as opposed to the original, yet even at its worst it is a search for expression of the spirit of the age. I suppose no one could say exactly what is meant by that term; if I were forced to define it I fear I would be hopelessly involved, but that there is such a spirit there will be few to deny. Perhaps it is only that recognizing the truth and beauty of older designs we seek to express these ideals in different terms, and when our generation is dead and forgotten except for the monuments it leaves behind it, these monuments will explain better than we can understand what its characteristics were. As was said above (and in a recent number of ARCHITECTURE in comment on the Sage Memorial by the same authors) they are part of the movement which in England has its exponents as clever, as daring and as refined as Cram, Goodhue & Ferguson. In this country Cope and Stewardson and C. C. Haight, years ago began to develop traditional Gothic into modern, and the growth of their design, though slow, has been constant. Architecture marches not in the work of one man, but in the work of many, each a little different, a little in advance of those before. One is hardly more daring than the other, though that architect, in whose work we perceive first a radical change in design, is commonly believed to be the one to whom alone credit is due.

The influence of Richardson then was sporadic; it grew

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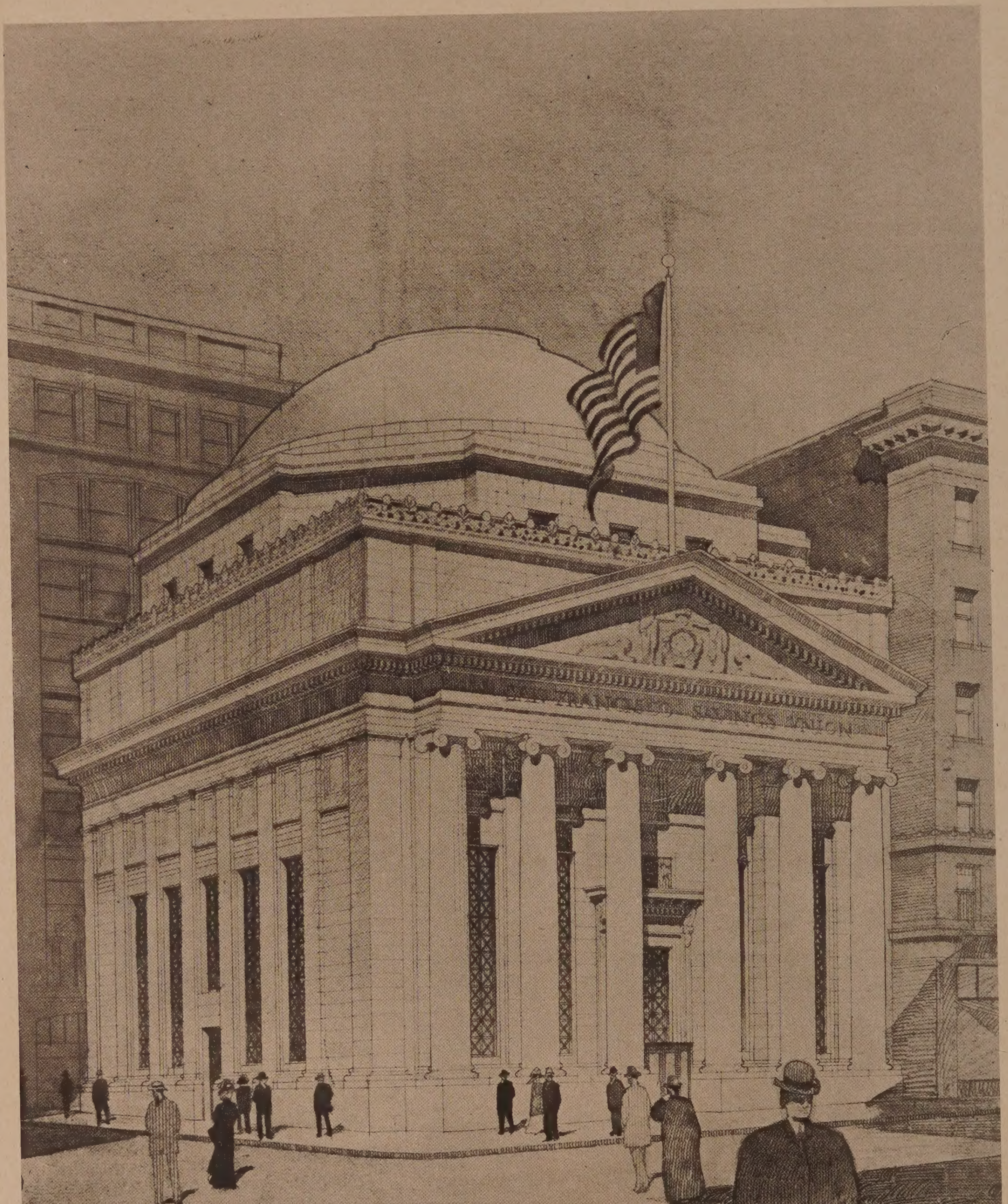


PERSPECTIVE, SAN FRANCISCO SAVINGS UNION, SAN FRANCISCO, CAL.

Bliss & Faville, Architects.

(Continued from page 65)

from nothing and ended in nothing; the work of Cram, Goodhue & Ferguson has been built up on the solid basis of past successes and at the present time seems the culminating point. What will come after them we cannot guess, but we can safely predict that its influence will not be evanescent.

The completion of this particular one of their works, the West Point Chapel, (see Plates XLI-XLV) has been eagerly awaited by the American public, especially by the architects. The competition for the rebuilding of the Military Academy was unusually brilliant; there was no poor design submitted, yet the verdict was upheld by the beliefs of the unsuccessful competitors themselves; and of all the buildings comprised in that magnificent group, the chapel seemed from the drawings to be the best. The exquisite perspectives rendered by Mr. Goodhue, which were exhibited and published several years ago, led us to wonder whether they were a fair presentation, and whether the building could be actually so good. The photographs demonstrate, I think, that they under, rather than over, estimated the qualities. Based on the most beautiful of Gothic motives, a tower over the crossing of the nave and the transepts, it is executed with superb enthusiasm and tempered with refined taste. It is essentially a military church, almost a strong fortress, full of individuality, not only of the architects but of its purpose. The location is ideal on a shelf of the hills that tower up from the Hudson River and overlooking the quarters, drill halls and recitation buildings which form the school. The mass is of unusual strength and the detail remarkable. The enrichments become increased as the building rises, except around the doorways which naturally enough have an especial attention; and its purpose and meaning is most eloquently symbolized in the sword within the cross over the entrance door-way.

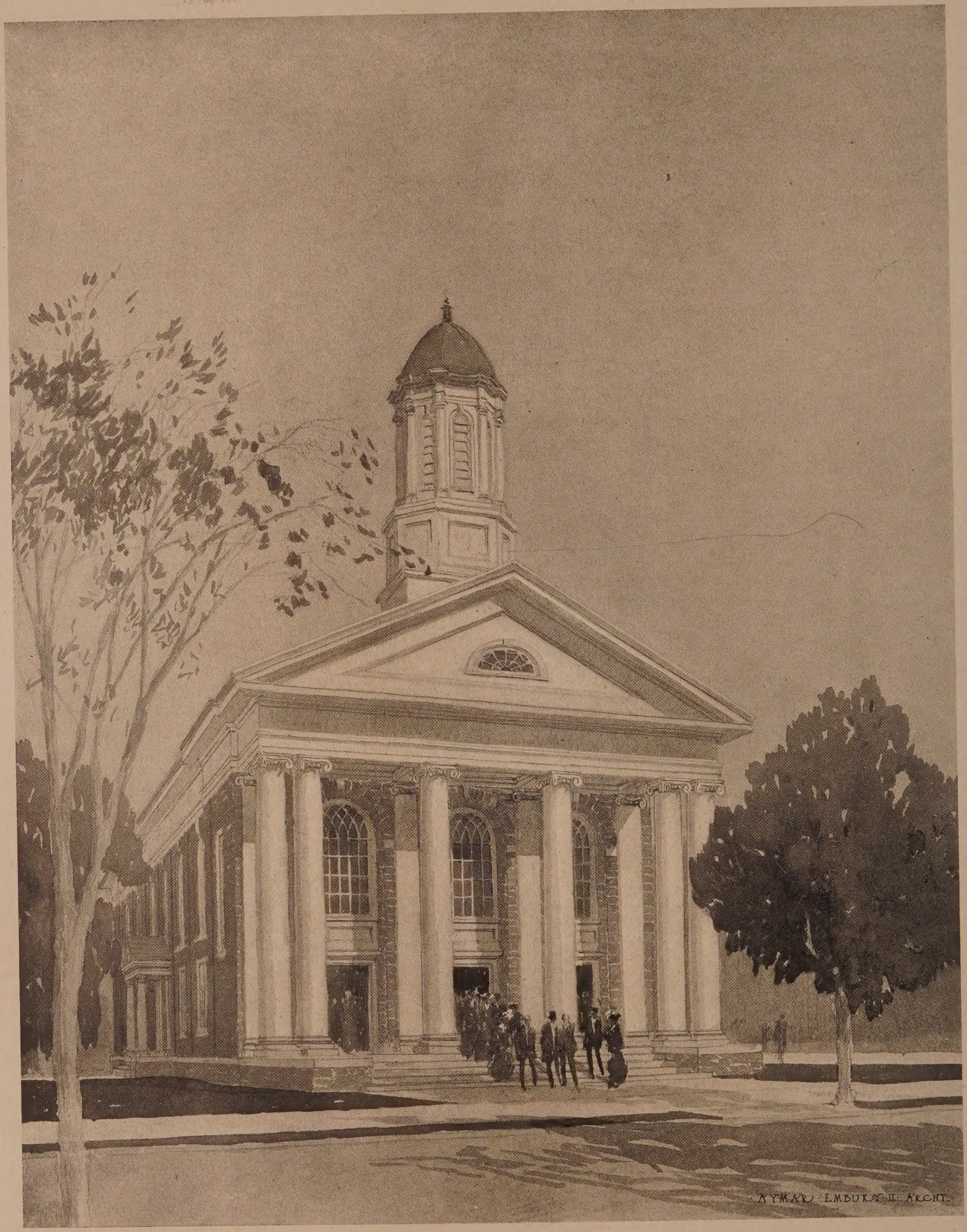
THE Gramercy Park Club Apartment House, J. Riely Gordon, architect (Plate XLVI), is one of the new type being built in New York, in which the walls are reduced to a minimum and the openings are extended to the utmost possibility. The material of the facing is terra cotta and the rear walls brick. The motive is a good one, the same as was used on the *Times* Building, West Street Building and the Liberty Tower now being constructed. One of the characteristic tricks of the apartment house architects appears in making all the front windows bay windows above the third story. This extension over the lot line is permissible in the New York Building Code above the second story and is an excellent device for getting more room in the building than the lot really warrants Of the design not much can be said. It is in the right direction, but the detail is somewhat poverty stricken, and considerably overscaled, although it is not apparent in this photograph. It is upon the whole a step in advance and has at least the negative merit of assisting in the development of this type. That it is not completely a success is excusable; the requirements are very difficult to cope with and the architectural must necessarily give way to the practical view point of economy of space and liberality of lighting. It seems as if the apartments would make excellent homes, cheerful, bright, and with a good outlook, which after all is what the architect is employed for.

THE country house of J. A. Knowles, Dover, Mass. (Plates XXXIX-XL), is another house of materials with which Mr. Purdon is fondest of working, red brick and lime stone, and it exhibits his customary freshness of treatment of Colonial motives. Of course, it is not really Colonial, but the very essence of modern design seems to be the choice of some historic precedent as a kind of basis or foundation upon which to build a design, and to build a design which will impress the casual observer as being quite close to its precedent, as this building does at first. The moldings are Colonial, likewise the brackets, the window frames, the door head, and the porch balustrade; yet they are bound together in a way which is very far from being historic. This may seem to the purist a thing to be regretted rather than commended, yet an art which aims to progress must necessarily develop by change and re-arrangement of motives or the introduction of new ones, and this particular instance is a question of re-arrangement rather than anything else with a result whose excellence can be seen from the photograph. The plan seems about ideal for the average American family of moderate means and no desire for ostentation; it has all the requirements of comfort, an exceedingly large living-room, a hall all the way through the house, a dining-room of proper proportion, kitchen, servants' dining-room, kitchen pantry and butler's pantry, ample coat closets and a lavatory opening from a den. It is about as nearly a perfect first floor arrangement as it is possible to get. The carriage entrance is from the rear of the house so that dust and noise disturb as little as possible the living quarters, and there is a separate entrance on the front proper. The sun-room is placed at the side of the house so that the out-door living room, which has come to be such an important feature of American country house plan, is in a position where it is secluded without being remote.

The thing which strikes one most about the plan, however, is the excellent balance of parts. Each room is of a proportion calculated to make it individually charming, and each room bears an exact proportionate relation to the space of the whole. The second floor plan is one of almost equal excellence; there are three pretty good sized rooms on the front, two smaller rooms in the rear, and each pair of rooms at the two ends can be shut off to form with a bath-room a little suite. Closets are large and numerous, the servants' quarters are ample and complete with servants' bath. It is not often that a country house plan of such uniform excellence appears.

The interiors are shown here only of the hall and such glimpses of the living-room and dining-room as may be obtained through the doors, but no more illustrations are necessary to show the high quality of the design. The cornice and pilasters are about as good as is conceivable, and that most difficult of all problems in the country house, the arrangement of the stairs to make them appear natural and not forced, is very thoroughly gone into. The cutting off the well-hole by full entablature across the front of the stairs is almost the only satisfactory one, and the way in which steps are worked in each side of the platform over the entrance door is very thoughtfully and skillfully handled. The glass door and side lights at the garden front (which in this photograph are covered by furniture) break into the cornice in a natural and decorative way.

Mr. Purdon's work always appears finished. He never leaves any loose ends for the contractors to pick up as best they may; each little piece of the detail has been really thought about and studied, and this is what, more than any other single factor, makes his country house work so impressive.


AYMAR EMBURY II ARCHT.

COMPETITIVE DESIGN, BAPTIST CHURCH, RIDGEWOOD, N. J.

Aymar Embury II, Architect.

ANOTHER of the buildings in which successful use is made of brickwork in pattern and decorative terra cotta is the St. Raymond's Parochial School, Westchester, N. Y. George H. Streeton, architect. The design is rather a daring one in that the end bays are a double motive with a pilaster on axis. The conventions have been disregarded and of how little real importance they are is successfully demonstrated. The insets on the piers are of interesting design, the panels between the windows are good, the detail of the architrave of the doorways in a sort of free Keltic pattern is excellent, and the treatment of the blank wall is a surprisingly good one. The building is hardly a masterpiece, yet is a sober, well considered and useful design. The material is comparatively inexpensive, decoration is very sparingly applied, but in positions where it counts most. The coping wall above the cornice might well be higher and the relations between the windows in the first, second and third stories are not the best conceivable, but possibly the best which the exigencies of plan permitted.

STEEL WORK MAKES ARCHITECTS SPECIALIZE, HENCE STRUCTURAL ENGINEER IS COMPLEMENT OF THE ARCHITECT.

ARCHITECTURE takes its place among the broadest of the professions. Certainly no other embraces wider points of view or demands of its representative greater diversity of tastes and attainments. Based fundamentally upon the principles of art, and, in fact, recognized as one of the greatest of the fine arts, architecture, nevertheless, for its fulfillment requires a knowledge of much that is scientific and calls for the solution of many intricate problems in engineering, says Professor Wm. H. Lawrence in the *Tech.*

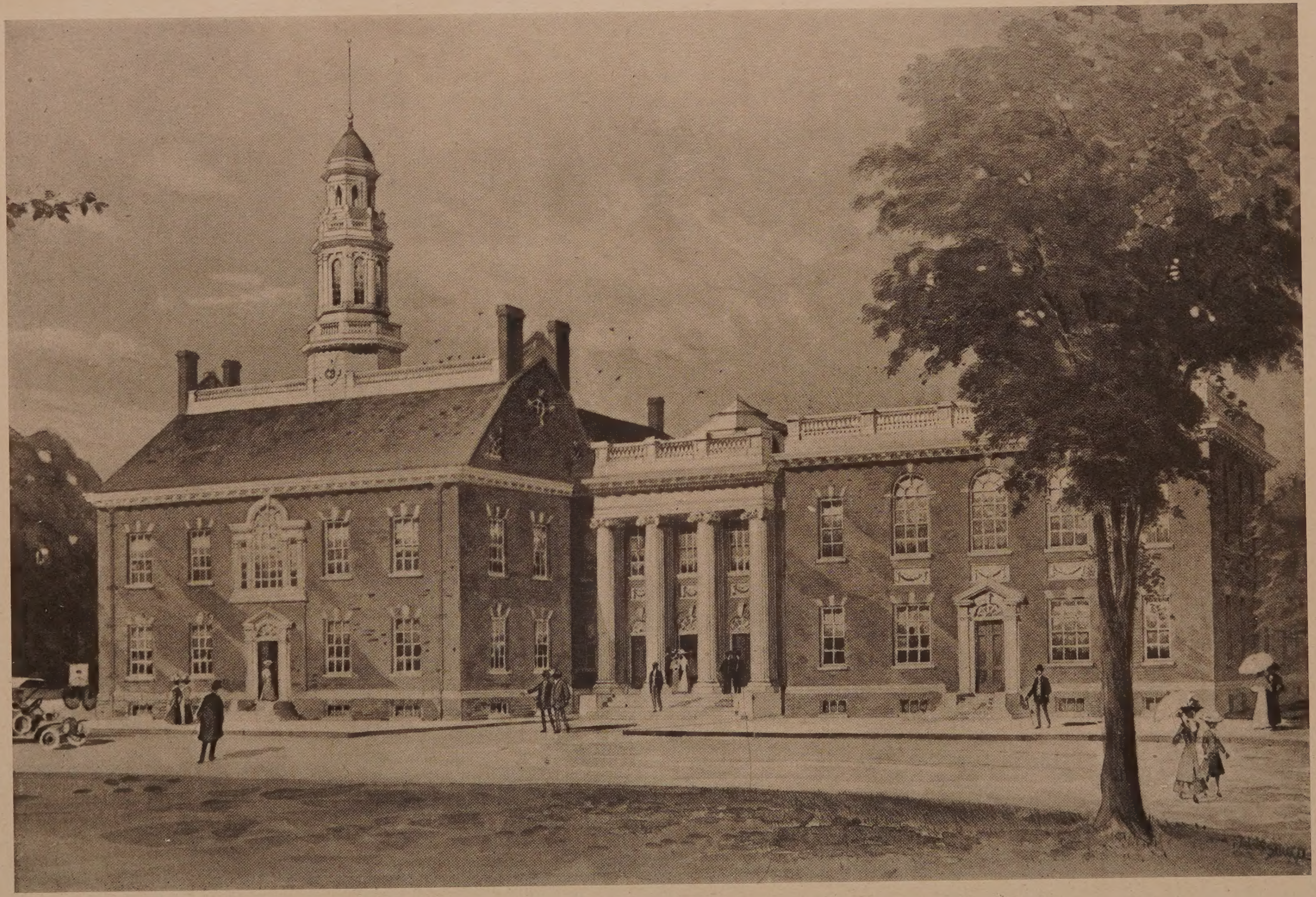
To carry out logically and well an architectural design, to develop it step by step to completion, needs a mind not alone capable of grasping and wisely meeting the utilitarian demands of the problem, but it must be a mind trained to an appreciation of the beautiful, brilliant in creative imagination, discreet in its tastes, and well balanced in its judgment. In addition to these qualities there must be a clear understanding of the methods of engineering so that as the conception of the building grows there shall grow with it a conception of the framework by which it is to be supported. This framework should bear the same relation to the building that the skeleton does to the human body. The supporting skeleton and the enclosing form are the two essential elements of the design; each should be the complement of the other, and the harmonious combination of the two is the requisite for a perfect whole. In no other way can there be an architectural composition worthy of the name.

All the greatest and most beautiful of the architectural masterpieces of ancient and mediaeval times are but the refinements of structural necessities. The so-called architectural styles themselves might well be defined as type of the most perfect adaptation of available materials to the requirements, tastes and knowledge of an epoch. It is only necessary to cite one or two examples to illustrate this truth. Take, for example, the ancient temple; built of stone, low and broad, with massive columns and heavy walls supporting stone lintels of necessarily short spans; simple, dignified, adequate to the needs of the period, and of a wonderful beauty and refinement of form never surpassed. Contrast with this the Gothic cathedral of mediaeval times; still of stone but a type far different from that of the early temple; the change being due primarily to a knowledge of the principles of vaulting, the use of the flying buttress, the introduction of glass, and the vastly different conditions and requirements of the age. But the character of the cathedral as well as the temple was fixed by the structural framework, and is in its essentials but the results of the refinement of lines and masses imposed by conditions of equilibrium. This does not imply for a moment that the architect gives his first thought to the structural details of the problem. Quite the contrary is probably true, and rightly should be; but the properly trained mind will have a clear conception of the structural possibilities and their limitations, and this will be a dominating influence in the development of the design.

In modern times, and especially within the last half century, the conditions have become so complex, the possibilities so great, that the structural limitations on plan and form which governed and guided designers of the early ages can no longer be said to exist. The introduction of rolled steel shapes opened the way for wonderful changes in architectural methods. Buildings hardly dreamt of before became commonplace affairs. There seemed almost no limit to what could be done. Structures could be carried with ease and rapidity to heights taller than the tallest monuments hitherto erected. Architecture, at least in this country, went crazy, and it was not altogether the fault of the architect. He was simply the victim of circumstances, of the influence of the age in which he lived. The congestion in the great cities, the enormous value of the land in business centers, the demand for higher buildings to bring through greater floor areas, larger returns on investment, and, finally, the coming of the new material, steel, by means of which this demand could be satisfied, were factors working to bring about the change. The age was one of speed and hurry. There was little time to deliberate. The architect was forced to plunge in, and soon found himself beyond his depth.

The new conditions had been thrust upon him suddenly with no opportunity to prepare for them. The problems that arose in the construction of the new type of building could not be solved in a minute. On the structural side they were complex and beyond his knowledge. It required all his time to plan the general arrangement of the building. From the artistic standpoint alone it was a new and engrossing problem. He needed help, an associate architect specializing in engineering who could work in conjunction with him. The problem had become too big for one man to cope with; architecture had reached a point where her representatives must be specialists. But there were no architectural specialists in construction; they had not been needed up to this time. So the architect did the best he could do under the circumstances; he turned the structural half of his problem over to another profession, that of the civil engineer, contenting himself with what was left, and giving little thought to the way in which the building he was designing would be supported. Anything could be built in steel; its adaptability was practically unbounded; that part was the engineer's problem, and it was usually left to him. The architect did not understand the engineer, and the engineer neither understood nor appreciated the architect. The true function of the structural design was lost. The relation between the skeleton and the form no longer existed. The architectural sense became paralyzed by the suddenness and enormity of the changed conditions; some frightful architectural anomalies were perpetrated. Architecture became a sham. Building masquerading as heavy stone structures proved, upon examination, to be thin terra cotta envelopes supported

(*Continued page 71*)



RESTORATION AND ADDITION, DELAWARE STATE CAPITOL, DOVER, DEL.

Edward L. Tilton, Architect.

(*Continued from page 69*)

on slender steel columns, the apparently heavy walls and piers turned out to be purely ornamental, and instead of helping to support the building were simply so much added weight to be carried by the steel columns of which their massive appearance gave no suggestion. All reasonableness of architecture had disappeared. Old forms belonging to far different types of structures were plastered without reason to a slender metal framework, which of itself may have had no unity and whose only purpose was to support the freak conception of the designer. Such structures could be made to stand, to yield comfort to those who lived in them, to return proper rentals to the owner, and to the casual observer to present nothing objectionable or unpleasant to the eye; but considered from the point of view of sound architecture they remain as insults to the profession.

The influence of such conditions was naturally felt much more strongly in this country than in Europe. We had few traditions of art. Our people as a whole cared little about architecture, and knew even less; they were satisfied with a purely utilitarian solution of the problem. Even our architects had, for the time being, lost their heads; yet the structures built under these influences, bad as they are, have a meaning and a function in the general progress. They represent the first steps in the working out of a new type.

Fortunately, we are gradually recovering our normal balance. The confusion of the new age is beginning to clear, and many earnest efforts have in recent years been made, with more or less success, to devise a form of building that should adapt itself logically to the framework of steel. The architect is learning more of engineering, the engineer is becoming more and more of an architect, and each is beginning to realize that to do anything really worthy of the name of architecture they must work in the closest relation. Many architects are specializing in structural work, and there is a steadily increasing demand for men educated as architects but with a thorough training in engineering principles and methods.

We are still a long way from solving the architectural problem involved in the use of the new material, and it will be many years before the solution is so well established as to mark another epoch in the history of architecture and to merit the name of a new architectural style. But the time has long since gone when one man can hope to specialize in both branches. Like the old family doctor with his one-horse chaise and his bag of medicines ready to care for all human ills, the old-time architect has passed. It is an age of specialists in all professions, and to-day architecture naturally divides into two great branches, the first of which for want of a better name may be called the aesthetic branch, the second the structural. These two are so intimately related, so closely interwoven, that one is a necessary complement of the other, and no man should be called an architect who is not master of at least the basic principles of both.

With this point of view in mind the course in architecture at the Institute is divided into two options, one leading to specialization along the aesthetic lines, the other along the structural. The structural work in the department is arranged to provide instruction suited to the needs of both options. In order that all students may have a knowledge of the fundamentals of the structural side of their profession, the preparatory study leading to the structural courses is practically the same for both options during the first two and one-half years. It includes mathematics, physics, and applied mechancis. At the middle of the third year the work of the two options diverges, becoming more and more practical in its application in each as it proceeds, but varying very much in the amount of time devoted to it in each option.

In the aesthetic option the time diminishes in relation to that given to the aesthetic courses, the required structural work ending with a course in elementary constructive design in the first term of the fourth year. Opportunity is offered, however, to continue this course through the second term, the work being optional with that in fourth-year modeling. More advanced structural courses may also be taken by the graduates of the aesthetic option who return for a post graduate year.

In the structural option the time devoted to structural subjects relative to that devoted to other work, increases very rapidly from the point of divergence of the two options, until during the senior year by far the greater part of the student's time is taken up by the study of his specialty. Although the work in applied mechanics, strength of materials, and mechanical laboratory is taken in the Department of Applied Mechanics, and that in materials, foundations, and theory of structures in the Department of Civil Engineering, yet the course in structural design, which occupies practically every afternoon of the senior year, is given in the Architectural Department. All the problems are studied from the architectural view point. The work is done in the large drawing room where the student finds himself closely associated with the students of the aesthetic option and in an atmosphere emphatically architectural. Thus the instruction never ceases to be that of the architect, and the student of whichever option is imbued with a love and appreciation of the beautiful, which is, after all, the foundation of all things in architecture. The art element is the one essential without which the architect cannot exist and the man who elects structural architecture for his profession should be one to whom the beautiful in art makes a strong appeal. It is an essential part of his profession; without it he may make a most excellent engineer, but an architect, never.

MODERN COUNTRY HOMES.

BARRY PARKER IN THE CRAFTSMAN.

WHEN called upon to design a house, the first thing a designer has to do is to get a real knowledge of his clients. When saying this I am, of course, thinking of the designer who has the best opportunity of producing what is artistically satisfactory; that is, of the designer of a setting for lives he may understand. Most of us are, unfortunately, so accustomed to adapting ourselves as best we can to such houses as we find, that we scarcely realize this method does not make for the best results either in our lives or in domestic architecture, and it is only because we are so accustomed to it, and take it for granted without stopping to consider it, that we do not feel its limitations and restrictions too irksome to be tolerated. If a house is to be as complete a success as those who work for the revival of domestic architecture would wish it to be, it must be designed to fit not only the requirements and habits of particular clients, but their individualities, their tastes and even to some extent their characters. It is almost as difficult for an architect to design a house really successfully for perfect strangers, as it is for a portrait painter to paint a stranger successfully. Every house should, to a very large extent, be thought out on its site.

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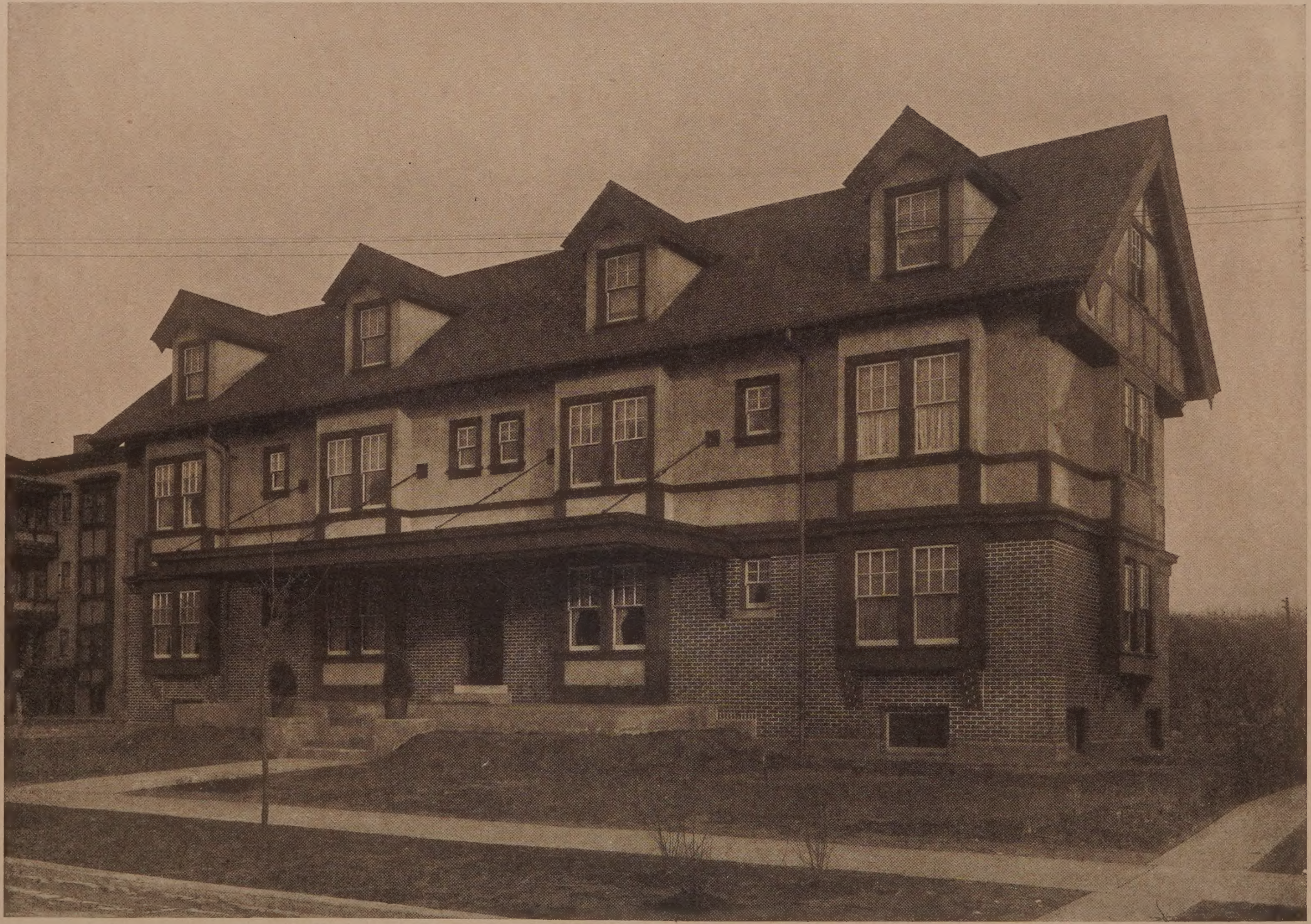
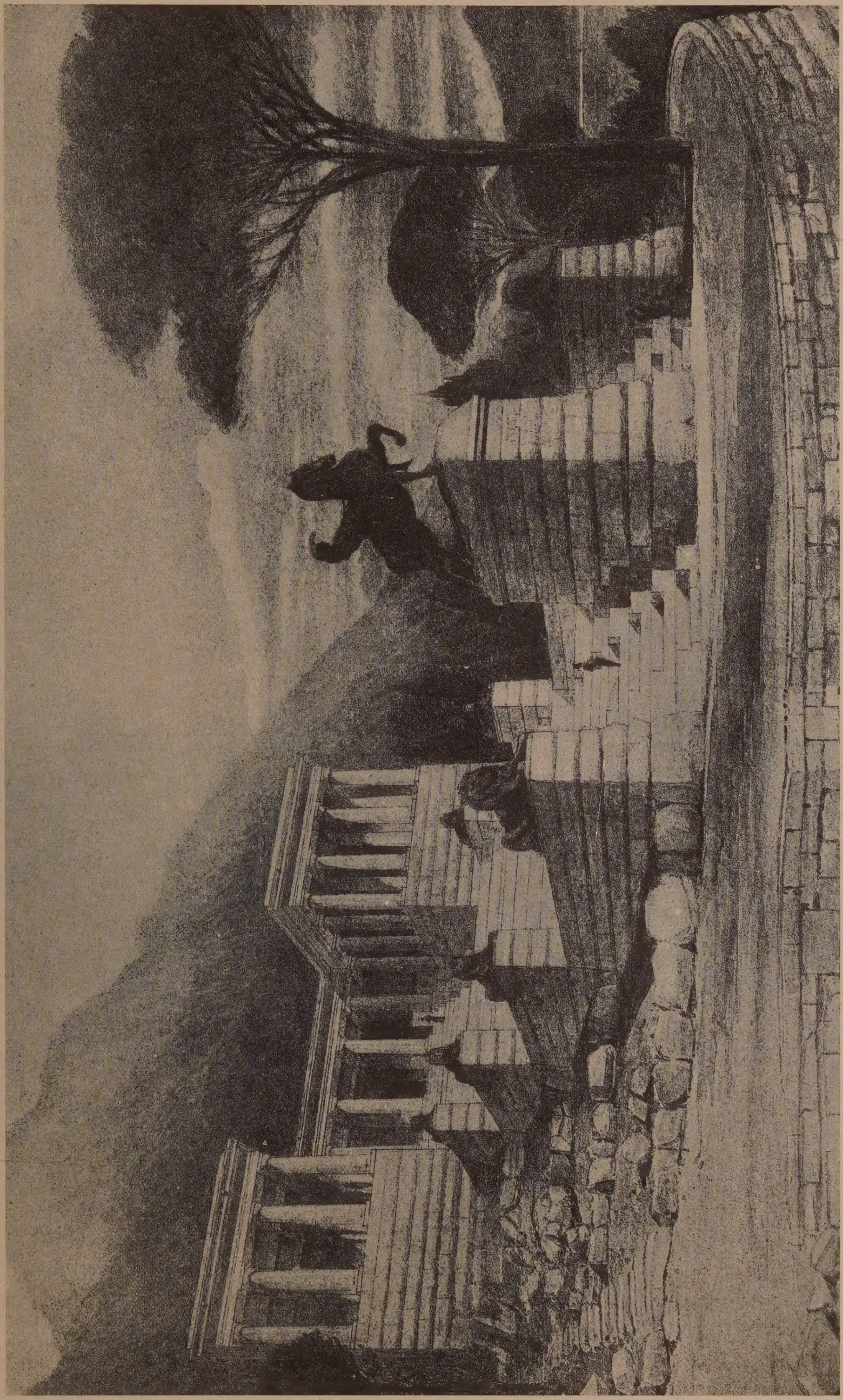


ANNEX, VASSAR APARTMENTS, ROCHESTER, N. Y.

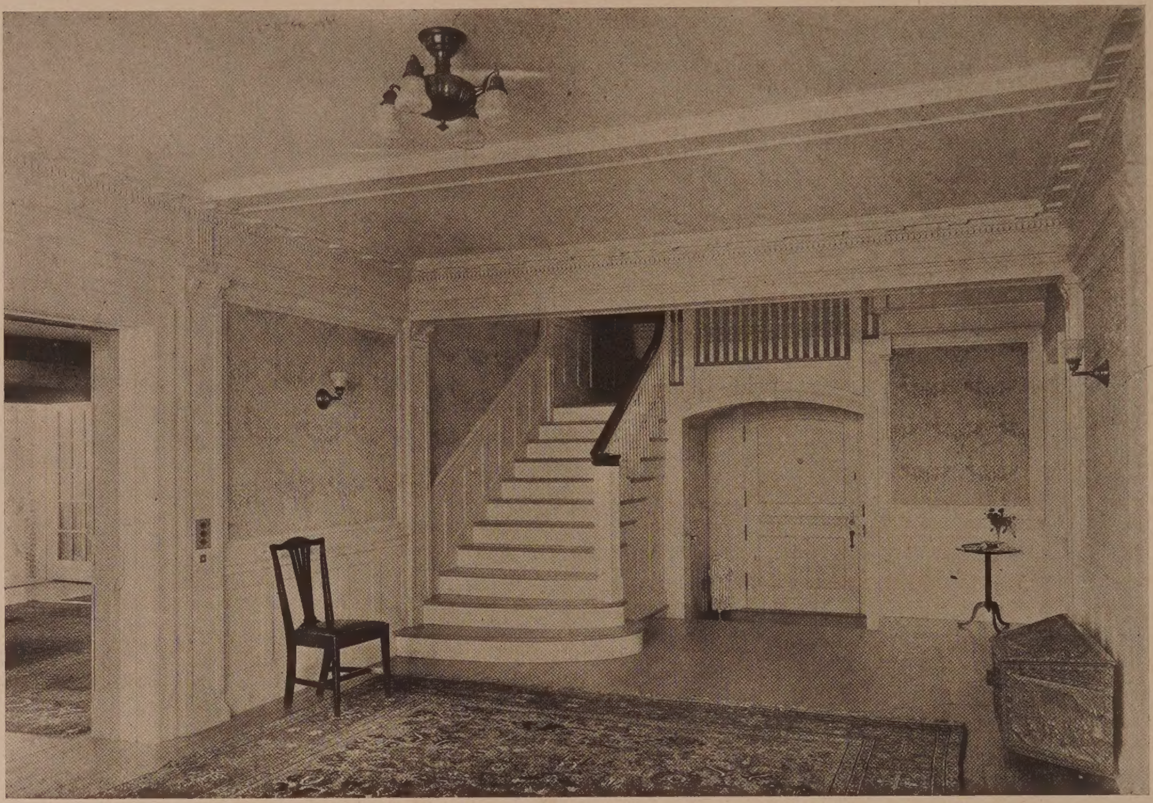
Kinnear Pressed Radiators.

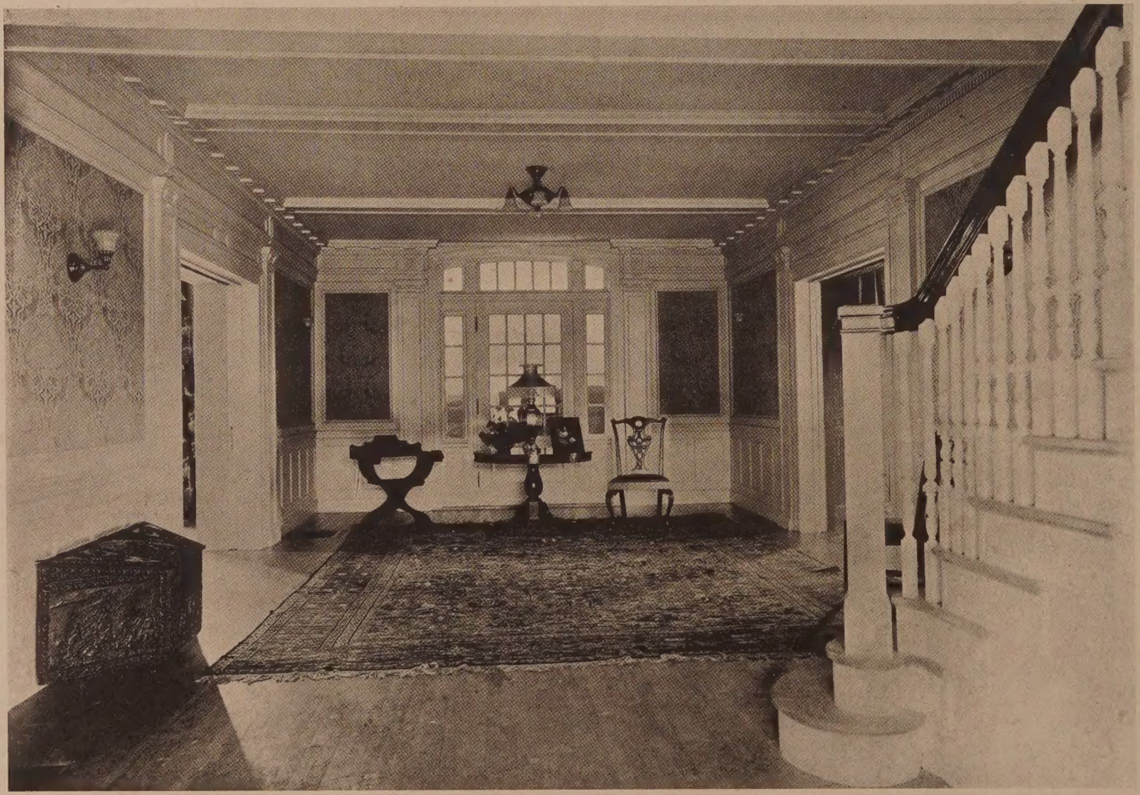
Foote & Headley, Architects.



DESIGN, RHODES MEMORIAL, CAPE COLONY, AFRICA.

Baker & Masey, Architects.





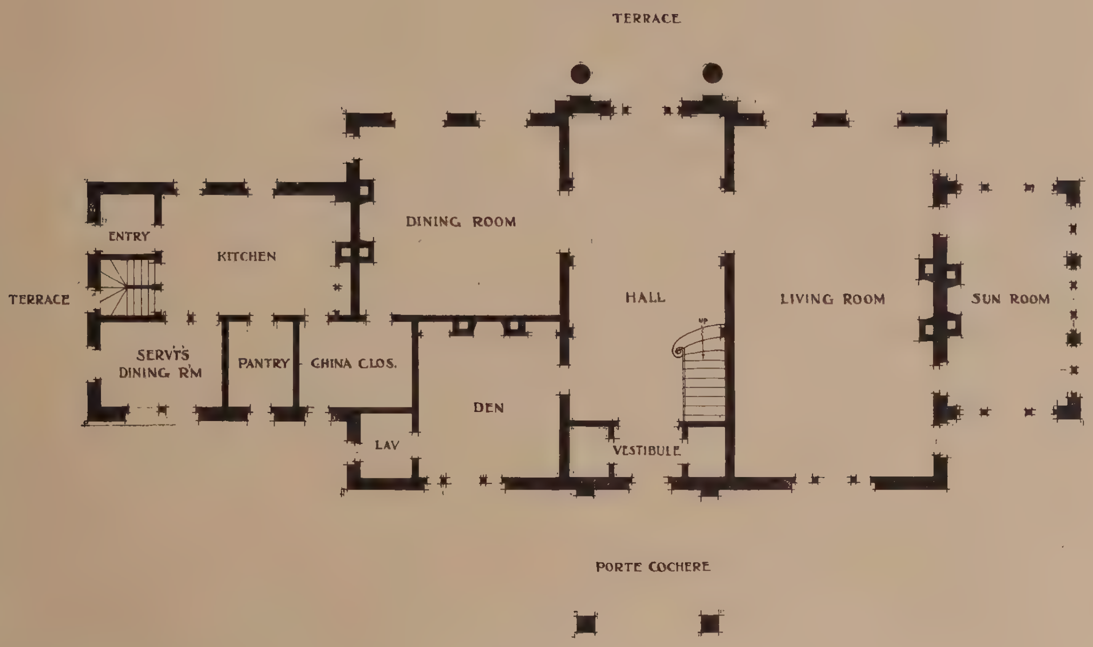
HALL, COUNTRY HOUSE, J. A. KNOWLES, DOVER, MASS.

James Purdon, Architect.

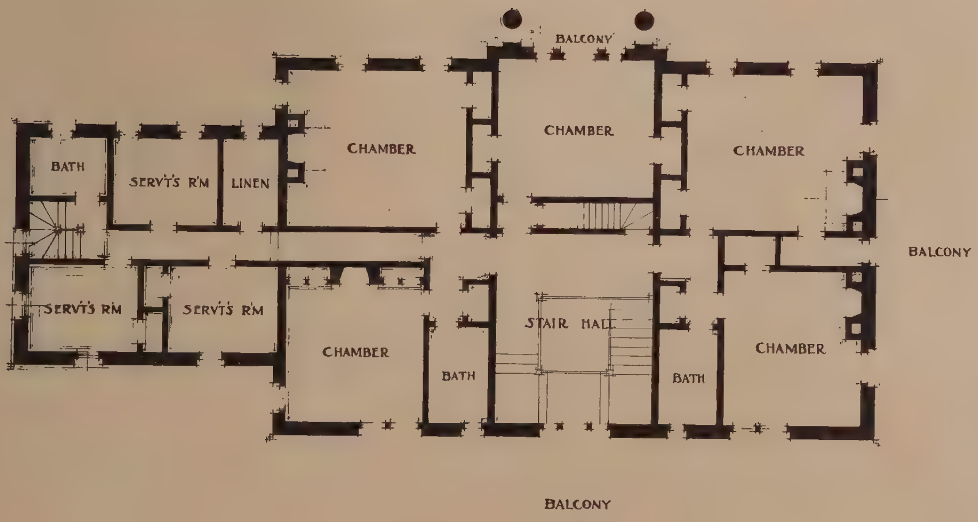
HOUSE FOR J.A.KNOWLES ESQ.

AT DOVER MASS.

JAMES PURDON ARCH'T. 8 BEACON ST. BOSTON



FIRST · FLOOR · PLAN ·



SECOND · FLOOR · PLAN ·

HORHAM HALL
THAXTED
ESSEX

MEASURED & DRAWN BY
ERIC · E · TEMPLE

NOTES ON THE PLAN

THE ORIGINAL HOUSE AS BUILT OR PROJECTED BY SIR JOHN CUTTE WAS PROBABLY QUADRANGULAR ON PLAN CONSISTING, ON THE WEST SIDE, OF THE BANQUETING HALL & PRIVATE APARTMENTS, ON THE SOUTH, THE OLDER HOUSE OF THE LANGES (TURNED INTO THE KITCHEN WING), ON THE NORTH, THE PRIVATE CHAPEL, & ON THE EAST BY A WALL & GATEHOUSE, THE LATTER BEING DIRECTLY OPPOSITE THE PORCH. THE FOUNDATIONS OF ALL THESE CAN BE TRACED IN DRY WEATHER. THE WEST SIDE ONLY OF THIS QUADRANGLE NOW EXISTS. THE MOAT (WHICH VARIES FROM 30 TO 40 FEET WIDE) ORIGINALLY ENCIRCLED THE ENTIRE BUILDINGS, A DRAWBRIDGE, THROWN ACROSS THIS MOAT FROM THE GATEHOUSE BEING THE ONLY MEANS BY WHICH ENTRANCE COULD BE OBTAINED TO THE HOUSE. THIS MOAT NOW EXTENDS A LITTLE MORE THAN HALF WAY ROUND THE BUILDINGS.

FOR OTHER NOTES ON THE PLANNING SEE ARCHITECTURAL HISTORY & PLAN ITSELF, ON OTHER SHEETS.

NOTES ON MATERIALS

THE WALLS CONSIST OF RED BRICKWORK RELIEVED HERE & THERE BY CHEQUER PATTERNS OF BLUE BRICKS ON THE FRONT ELEVATION. THESE PATTERNS ARE SET OUT VERY IRREGULARLY (SEE DRAWING BELOW).

THE WINDOW JAMBS & MULLIONS & ALL OTHER DRESSINGS ARE OF STONE.

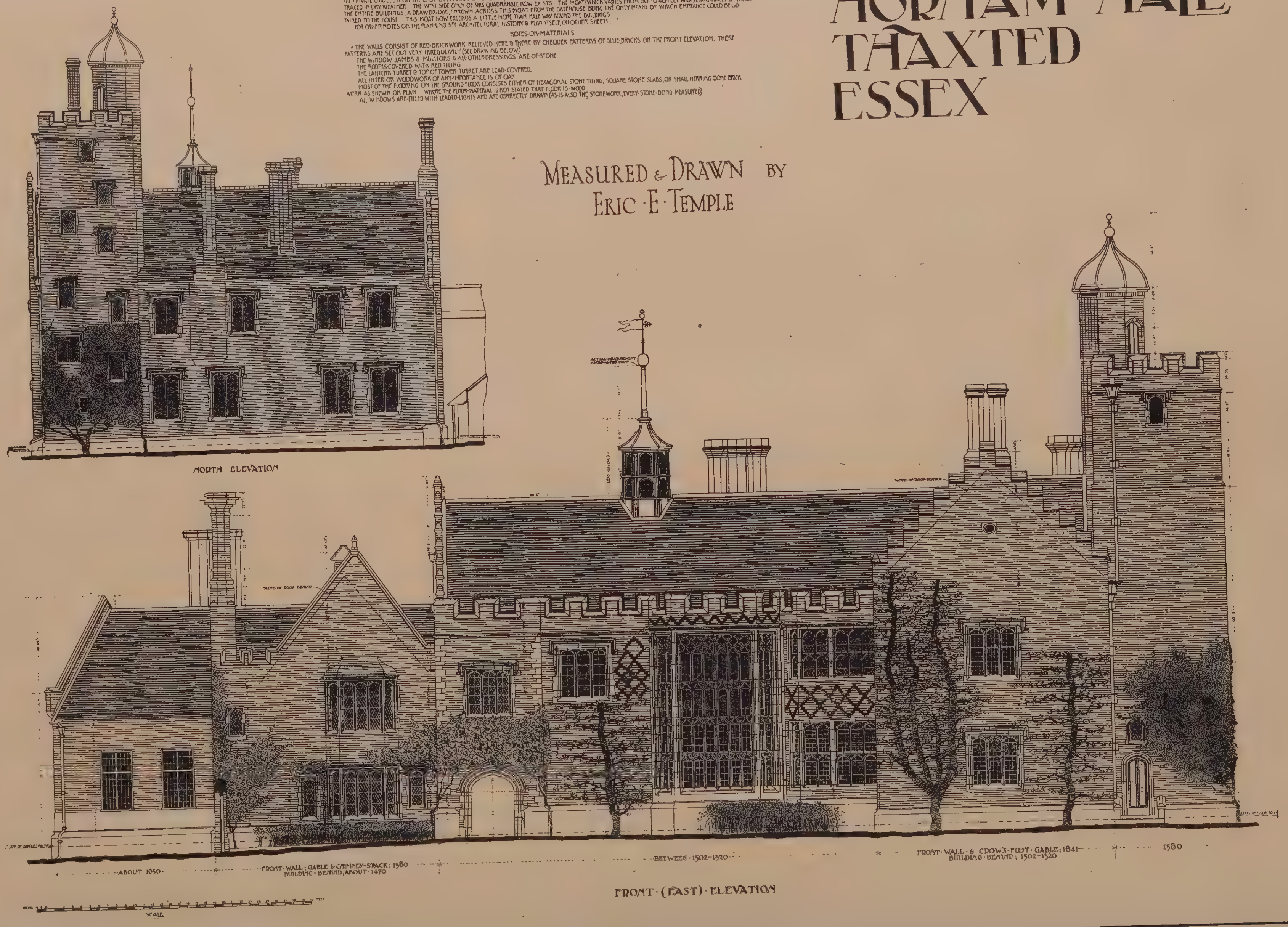
THE ROOF IS COVERED WITH RED TILING.

THE LANTERN TURRET & TOP OF TOWER-TURRET ARE LEAD-COVERED.

ALL INTERIOR WOODWORK OF ANY IMPORTANCE IS OF OAK.

MOST OF THE FLOORING ON THE GROUND FLOOR CONSISTS EITHER OF HEXAGONAL STONE TILING, SQUARE STONE SLABS, OR SMALL HERRING BONE BRICK WORK AS SHEWN ON PLAN. WHERE THE FLOOR-MATERIAL IS NOT STATED THAT FLOOR IS WOOD.

ALL WINDOWS ARE FILLED WITH LEADED-LIGHTS AND ARE CORRECTLY DRAWN (AS IS ALSO THE STONEWORK, EVERY STONE BEING MEASURED).



NORTH ELEVATION

ABOUT 1050
FRONT · WALL ; GABLE & CHIMNEY-STACK ; 1580
BUILDING · BEHIND ; ABOUT · 1470
BETWEEN · 1502–1520
FRONT · WALL · & CROW'S-FOOT · GABLE ; 1841
BUILDING · BEHIND ; 1502–1520
1580
SCALE

FRONT · (EAST) · ELEVATION

(Continued from page 71)

With as complete a knowledge as he can get of the people for whose lives he is to create a home, and of their requirements and tastes, the designer must go on to the site and let it dictate to him what shall be the interior arrangement of the house, and largely what shall be its exterior treatment. The site must suggest the interior arrangement because the contours and falls of the land must have their influence on the design, or the house can never be one which will look as if it had come there naturally, and were a pleasant part of its surroundings, and not a "foreign body."

Considerations of true economy also lead to careful study of the falls and contours of the land. Again, the position of the approach, and the point to which the drains must be brought, of course, determine much. But perhaps the site dictates most through consideration of the aspects of the various rooms and the outlook from their windows.

We no longer regard a house, as did our ancestors, as being primarily a shelter for those who lived chiefly out of doors. We now look upon it as a home in which to spend most of our time, and from which we shall occasionally go forth. This has effected not only a change in the nature of the sites we choose, but very greatly our views as to planning. A sheltered situation was considered the first essential in the old days, now many would sacrifice this to gain good prospects from the windows. The site should also be allowed to suggest the exterior treatment to be adopted, or that feeling of fitting in with its surroundings which I have attempted to describe will not be gained.

Perhaps the use of local materials may not be quite so emphatically suggested for a country site as it is for a town site, because in some cases it is conceivable that a material brought from a distance might be found which would fit in with the surroundings, and take its place in the landscape almost as well as one found in the district; but we learn from the past that in those towns in which the greatest consistency in the use of certain building materials has been maintained, the greatest sense of unity and completeness has resulted. This has not been brought about by deliberate regard for a sense of the fitness of these materials, but by the fact that, being the local materials, they were the cheapest and most available. Now that building materials brought from a distance can compete in price with those in the locality and so this practical consideration is removed, it behooves the architect to be more alive to the importance of using local materials from his sense of fitness, and his desire to regard his work as taking its place in a complete picture.

Sometimes on the site an almost complete conception of what his building should be presents itself to the mind of the architect, and then he is extremely fortunate, and the result of his efforts is likely to be more happy than at any other time.

The best buildings always appear to have been almost a complete conception. Their plans and elevations seem inseparable, the former account for the latter from the bottom to the top. The degree to which this can be obtained depends upon the grasp and mastery of the designer.

When a conception of a building as a whole does not present itself, it is most satisfactory to start from the plans entirely, making them first thoroughly useful and fit, then, being satisfied with these, to go on to the elevations, letting them grow, letting them suggest and almost make themselves.

This will pave the way for modifications in the plans, as the elevations may require, for their improvement in balance, grouping and construction; always, of course, being on guard against endangering the utility of the plans.

As I have said before, let the exterior be the logical outcome and expression of well though out interior arrangements. Very much depends on a proper understanding of the right relationship between plans and elevations. It is not uncommon for plans to be made to fit in with a conception of what the designer wishes the elevations to be, and this is radically wrong. Sometimes plans, if not actually worked through elevations, are certainly influenced by possible exterior effect more than is justifiable. First, secure suitable logical plans, which it can be seen will result in satisfactory grouping and "pile up," and from these evolve elevations. But I must guard against the misunderstanding that I am advocating anything so absurd as the method adopted, I believe, by some designers, of planning the various floors of a building and then considering how that building is to be roofed. The veriest novice at the work must of necessity be thinking as much of his roof plan when making his ground floor plan as he is of the ground floor plan itself. I am only suggesting that the man who goes first for suitable logical plans, including his roof plan, and next for elevations which come naturally from and express these, is on the right line for success. So we see how inevitably anyone must be going the wrong way to work who takes a design made to fit one set of conditions, and considers what adaptations and modifications will make it fit another. We must not suppose a design used for any other site or adapted to any other conditions than those for which it was made can ever result in anything but failure.

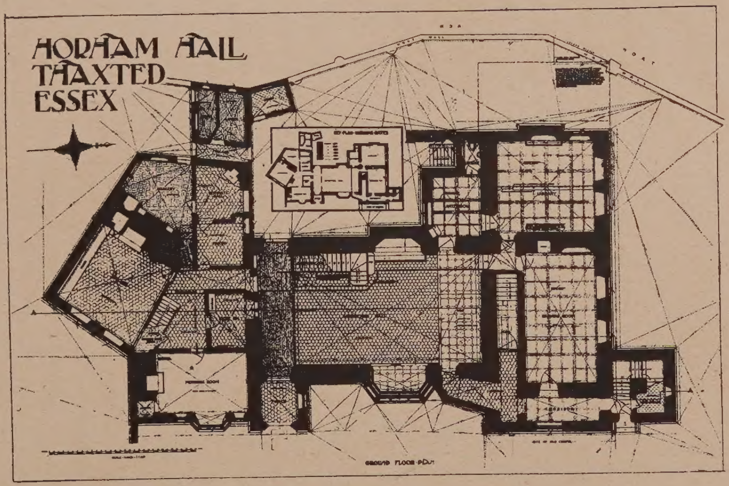
COURSE GIVES A FIRM FOUNDATION.

TRAINING IN FINE OFFICE VERY VALUABLE AND GIVES GOOD REPUTATION.

THE first efforts to become acquainted with the routine of his professional line may lead the graduate in architecture to wonder why more of the elements affecting this routine were not made part of the school's curriculum, and he will wish perhaps that more of his summer vacations had been spent in clearing away part of this early inexperience through acquaintance with the architect's office, says Professor F. W. Chandler in the *Tech.* But it is too late for that now, and the time has come to prove himself possessor of the strongest qualifications in the making of an architect—backbone and common sense. He will soon learn the impossibility of any school giving him practical experience other than of the most meagre sort, and later will see what a waste of time it would have been to attempt to parallel a course which he is bound to have in the office, and which needs the conditions of a practical demand to get the real life into it.

If he is fortunate enough to have the training of the graduate year he will appreciate at once its value, from the importance his employer places upon it, a value which the young draughtsman will feel in the assured power it has given him to deal with big things, and to look even at small things in a big way. It will lead to his being associated with schemes, to take an important part in competitions. This is the kind of training the architects want from the schools, which results in the ability to handle problems, to educate architects in fact, not draughtsmen. An office education does not cultivate such powers, and the time is all too short

(Continued page 79)



HORHAM HALL
THAXTED
ESSEX

MEASURED & DRAWN BY
ERIC·E·TEMPLE

ARCHITECTURAL HISTORY

A.D. 1470 – OLD TIMBER MANOR HOUSE BUILT BY RICHARD LARGE, OF WHICH THE CHIEF REMAINING FEATURE OF MUCH INTEREST IS THE OLD OPEN-TIMBER ROOF OVER THE SOUTH WING, RUNNING EAST & WEST, PROBABLY FORMING THE ROOF TO WHAT AT THAT TIME WAS THE SOLAR (SEE SECTION BELOW).
A.D. 1502–20 SIR JOHN CUTTE, WHO BECAME TREASURER OF THE HOUSEHOLD TO KING HENRY VIII, ACQUIRED THE MANOR, BUILT THE GREATER PORTION OF THE PRESENT HOUSE (SEE KEY PLAN) & MANY OTHER OUTBUILDINGS (NOW DEMOLISHED) TURNING THE OLD HOUSE OF RICHARD LARGE INTO HIS OFFICES
A.D. 1580 – SIR JOHN CUTTE (GREAT-GRANDSON OF THE ABOVE) PROBABLY FINISHED THE PRIVATE CHAPEL WHICH THE FIRST SIR JOHN HAD LEFT UNCOMPLETED, BUILT THE FRONT GABLE WALL & THE ORNAMENTAL TRIPLE CHIMNEY STACK OF THE SOUTH WING & ALSO THE TOWER (SEE FRONT ELEVATION)
A.D. 1650 – KITCHENS ALTERED & PARTLY REBUILT
EARLY 19TH CENT. BANQUETING-HALL WALLS STRIPPED OF OAK PANELLING, WHICH WAS SENT TO THE HOUSE OF COMMONS.
A.D. 1841 – VARIOUS ALTERATIONS MADE & CROWS FEET GABLE WALLS BUILT AT EAST & WEST OF NORTH WING
A.D. 1906 – OAK STAIRCASE & GALLERY IN BANQUETING HALL ADDED, VARIOUS ALTERATIONS & ADDITIONS MADE, & MANY FEATURES RESTORED TO THEIR ORIGINAL USE

CHIEF EVENTS OF HISTORICAL INTEREST CONNECTED WITH HORHAM HALL

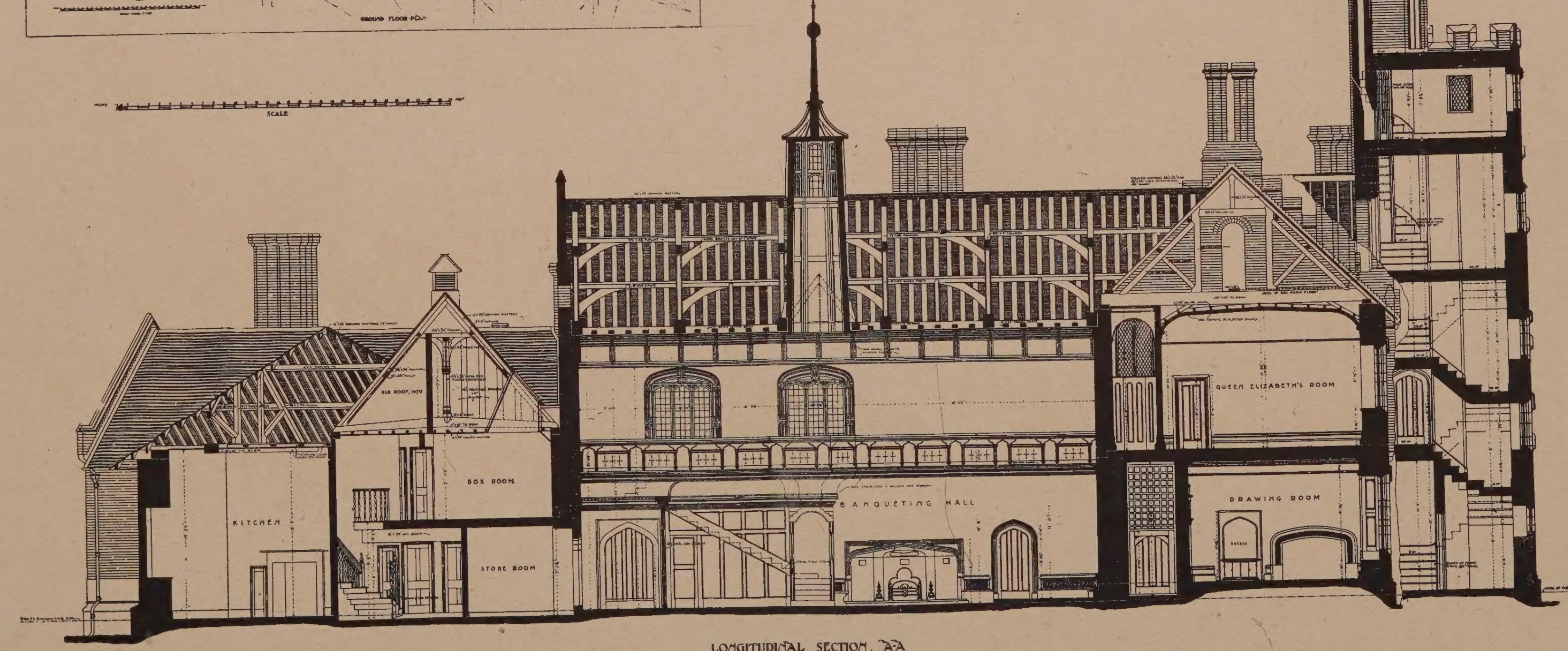
SHORTLY AFTER THE DOMESDAY SURVEY THAXTED WAS DIVIDED INTO FIVE MANORS OF WHICH HORHAM WAS ONE. HORHAM PROBABLY DERIVES ITS NAME FROM THE SAXON 'ORA' (A SKIRT OR BORDER) & 'HAM' (A HOUSE); I.E. A HOUSE ON THE BOUNDARY; AND OWES THIS NAME TO THE FACT THAT THE BOUNDARY LINE BETWEEN THE TWO PARISHES OF THAXTED & BROXTED PASSES THROUGH THE HALL.

QUEEN ELIZABETH, WHO, DURING QUEEN MARY'S REIGN, HAD SPENT SOME OF HER TIME AT HORHAM HALL, REVISITED IT WHEN QUEEN DURING HER ROYAL PROGRESS THROUGH ESSEX IN 1571 AND HELD HER COURT HERE FOR SEVERAL DAYS. A CROSS-SECTION OF THE ROOM SHE IS SAID TO HAVE OCCUPIED IS SHEWN ON THIS DRAWING, WHILE THE WINDOWS FROM THE EXTERIOR ARE SHEWN ON THE NORTH ELEVATION ON ANOTHER SHEET.

THE FOLLOWING FAMILIES WERE IN POSSESSION OF HORHAM HALL AT THE DATES STATED:

A.D. 1451–1494.	THE LARGE FAMILY
A.D. 1494–1502.	THE QUADRYNG FAMILY
A.D. 1502–1599.	THE CUTTE FAMILY
A.D. 1599–1617.	THE KEMP FAMILY
A.D. 1617–1854.	THE SMIJTH FAMILY
A.D. 1854–1905.	THE WEST FAMILY
A.D. 1905 ET SEQ.	THE HUMPHRY FAMILY

THE ABOVE NOTES HAVE BEEN COMPILED FROM VARIOUS RELIABLE SOURCES, THE MAJORITY BEING OBTAINED FROM A PAPER READ BEFORE THE CAMBRIDGE ANTIQUARIAN SOCIETY BY MR. T.D. ATKINSON A.R.I.B.A. (SEE CAMB. ANT. SOC. COMMUNICATIONS, VOL. VI)



LONGITUDINAL SECTION, A-A

(*Continued from page 77*)

in the schools to nourish and strengthen the faculties of idealization and creative composition to take from it more than will prepare for the merest start in office routine work.

As the young draughtsman settles down on hard-pan he will also see how small really is his preparation for the profession of architecture. He will see how lacking in life his text-book with its theoretical knowledge seems, until he has a good working acquaintance with the practical conditions of building materials when its value will shine forth. So big and splendid is the profession that he will soon learn that the greatest value of his schooling here was in giving him the right start; that each class in these progressive years as it goes forth is bound to meet different conditions from those encountered by its predecessors; that the extent of knowledge required by an architect seems to increase in an ever progressive ratio. These conditions our young draughtsman can only learn by his own experience, but they won't upset him for he is young and ambitious, but in these early days he will do some serious thinking and will draw heavily on his common sense supply, and he will lay down a life method of procedure. The ideal he must consider is the right kind of success in his profession which must come from his practical qualifications of backbone and common sense, and from the added moral one of loyalty which covers all others. Loyalty to office and employer means loyalty to self and client. Loyalty to self means that his self cultivation must never stop, that his abilities are to be used, and improved and added to.

Every good office is inspired by a strong "esprit de corps" and fine traditions, and in such an office where his fortunes begin, the young draughtsman must help extend these, and show quality and quantity of work, and herein is the finest training for the position he intends finally to occupy, that of a practicing architect.

Another point well worth remembering is that training in a fine office gives reputation to a draughtsman, so that he need never be out of employment so long as he has a sane mind in a sane body. It will take him some years to apply effectively what he has learned with us—to convert his theoretical knowledge into actual facts. But when he can fall back on his theoretical knowledge to justify his practice, or vice versa, and can call to his assistance both his scientific knowledge and his experience, he will find himself in a happy condition. Let the young draughtsman be in no hurry to commence practice for himself. The ideal start would be when he is strong enough to carry the traditions of the office in which he has served with him—until he feels capable of continuing the class of work he has been engaged on in another architect's employ. Character is shown ten times over in the man who believes he should be prepared before he is to be trusted, than in the man with the false impression that success is measured by the time his "shingle" has been exposed to the public view.

A WESTERN VIEW OF THE NEW YORK APARTMENT HOUSE.

FOR rent—suites of fourteen rooms and five baths to suites of thirty-four rooms and nine baths. Rental, $6,500 to $12.000.

Have you ever seen one of these $12,000-a-year flats?

The buildings are twelve stories high and the apartments are arranged so that there are only one or two on the floor.

Each apartment is equipped with vacuum cleaners, dressing-rooms, millinery closets, plate-glass shelves, individual wine-vaults, cedar-lined closets, and every earthly and unearthly thing ever invented to make of a woman a useless parasite and of a man a restless, discontented Sybarite.

There's a man in livery to open the big front door. A man in livery to run the magnificent elevator. There are servants' quarters up under the roof, and there's an individual automobile garage in the basement for every individual flat.

What would you take to have to give up your home—your real home, with a yard for the baby to play in, and a porch for the dog to consider his bailiwick, and room enough on the hearthstone for the old gray cat, and a place up in the garret to hang your old fishing poles, and a corner in the basement to put the littlest boy's sled and the biggest girl's roller skates?

For rent—Suites of fourteen rooms and five baths. Rentals, $6,500 to $12,000.

Do you know what signs ought to go up alongside of that one?

For rent—An empty heart.
For rent—A vacant brain.
For rent—An idle life.

Keep your $12,000-a-year flat, New York. Build all of them you want. Set them up in rows along Riverside Drive as a light-hearted child sets up his blocks along the ledge of his nursery window.

Fill up your apartment houses, your $12,000-a-year flats, with $12,000-a-year people.

Pack 'em in, crowd 'em in, push 'em in, fifty feet deep if you have to, a hundred deep if you must. They're nothing but coops, those big flats, anyway. Keep them in your own yard, poor, little old New York.

We don't want 'em out West, where the real people live—the real people who'd rather have a little four-room cottage with a yard and an old walnut tree at the corner of the house, and a rosy face at the window, than all the $12,000-a-year flats in the world.—*Kansas City Post.*

HOUSES FOR THE WORKING CLASSES.

PROFESSOR PIERRE ROVEDA, an architect of Buenos Ayres, has devised a special plan for the construction of whole districts of houses for the working classes. Instead of employing the usual square block as a unit, Professor Roveda adopts a circle varying in diameter from 100 to 130 yards. This circle of ground is subdivided into 99 radial lots converging to a center. The circle is concentrically divided to form an interior avenue four yards broad, to permit of communication with the center of the circle. Each avenue leads to external sidewalks and to longitudinal and transverse streets. In the center of the circle is a plot forty yards in diameter, where children may be left to themselves without their parents' care, in charge of a specially designated person. In this garden a playroom, a school, a hospital, a fire-station, and an administration room are to be found. Naturally this circular plot of ground will leave four corners free. In each of these corners Professor Roveda intends to erect four chalets, such as grocery shops, dairies, haberdashers, and the like, which are to be conducted on a co-operative plan. In each of the 99 radial plots a working man's house is to be built on the English plan. It is argued that the circular arrangement will give continuous sunshine at all hours of the day and plenty of light and air.

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Doves
Owls
Eagles
Cockatoos
Cockatiels
Parrots
Lories
Lorikeets
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